



## BY DESIGN FOR DESIGN XYZ / A READER

BY DESIGN FOR DESIGN (BDFD) is a mix between a temporary work floor shared with fellow researchers, artists and designers and a pop up exhibition open for public. Its 6<sup>th</sup> edition, BDFD XYZ took place June 19, 2013 in the White Box at BOZAR Brussels. Art critic and curator Sven Vanderstichelen and visual artist Ermias Kifleyesus granted both kindly and enthusiastically of their time taking to heart their role as special guest participants with star sparkled chef David Martin of BOZAR Brasserie honored us with his refined and tasty food creations. My warm thanks to all 3; to the people at BOZAR and at BOZAR Brasserie; to Ben Robberechts, Gudrun De Mayer, Maaïke Waterschoot and Anneleen Van der Veken at LUCA Architecture; to the Research Training Sessions participants; and to all who contributed.

BDFD proposes an exercise in formulating and crash testing concepts and ideas about creation and potential research the designerly way. Partakers are incited to act as the designer, architect or artist that they are, within and by means of that research.

Each participant is asked to produce in advance in the medium and in the discipline of choice a work that prefigures in a tangible way a possible output of potential research or creation. All of these prefigurations of output are then exposed. That exhibition makes out the material on which we work together - reverse engineering the prefigurations of output into designs of research potentially leading up to such output.

Regular RTS participants and special guests participants meet on equal foot. Designed food interventions keep us going.

copyright and photo credits: Marc Godts

### Marc GODTS "1961 (B)

Initiator and art director of the BY DESIGN FOR DESIGN research training session. Architect. Independent Practice. Experimental work entitled Work in Dimension Zero, experiences on scale 1:1. Co-initiator of the free association of designers FLC extended [FLC being short for fucklecorbusier], working on collectivity, on spaces of limit and future conflicts. Holder of its legacy: EX-FLC. Teacher at LUCA School of Arts, KU Leuven Faculty of Architecture, Brussels. Initiator of the former EXPLORATIVE trajectory. Co-initiator of REAL masters trajectory in architecture and co-initiator of the CALIBRATING master lab. Doctoral candidate, Doctorate in the Arts, field of studies Architecture: KILLSPACE, about a possible awareness environment in support of architecture that extends beyond just the built.

marc.godts@kuleuven.be  
<http://bydesigning.architectuur.sintlucas.wenk.be/rts/the-sessions-list/97-by-design-for-design>



## Special Guest Participants

### Ermias KIFLEYESUS

°1974, Addis Abeba Ethiopia (B)



copyright and photo credits: Ermias Kifleyesus

2009: HISK, Laureate. 2004: MA, City and Guild of London art School, UK. 1997: Diploma, Addis Ababa Fine art School, Ethiopia. **Residency:** 2006: The Cill Rialaig Project, Kerry, Ireland. **Group exhibitions:** 2013: Dreaming of The south, Marion de Cannière contemporary art gallery, Antwerp, B - The Gunshot, Marion de Cannière contemporary art gallery, Antwerp, B - Found in Translation, chapter M, Muse program, Brussels, B - A show a day keeps high cholesterol at bay, Art Brussels, B - 2012: Terra Firma, Ruimte Morguen, Antwerp, B - Found in Translation, chapter F, Pesheria & Museo Lucio Piccolo, Ficarra-Brolo, IT - 2011: Found in Translation, Casino, L - Found in translation, Chapter L – Maison Grégoire, Brussels, B - Sediment, Ename, B - An Obscure Taxonomy (of noble lines) Addis Ababa, Ethiopia - Culture Relaxative, Atelier 340, Brussels, B – 2010: Kunstenroute Europark, Antwerpen, B - Rafa the magician, Netwerk, Aalst, B - 2009: Der Himmel Uber Antwerpen, Annie Gentils Gallery, Antwerpen, B - Found in translation, Elaine levy project, Brussels, B - La conquête de l'espace, HISK, Gent , B - Solo Quint 3 Sint Blasius & SMAK, B - De Markten, Brussels, B - Verzamelde Verhalen, Watou, B - Boulevard Amandla, Antwerp, B - 2008: Monty, Antwerp, B - 2007: La Palace, Brussels, B - 2006: W/139 Basement, Rotterdam, NL - 2003: Matrix Art Project, Brussels, B - 2002: Musée National de Monte Carlo, Monaco. **Collaboration with Daphne Warburg:** 2010: In to the light, Antwerp, B - Alterwalden, Shankill castle, Ireland - 2006: Gallery H29, Brussels, B - 2005 : Scholars House, London, UK - Leper Chapel, Cambridge, UK - 2004: City and Guild of London art School, UK

ermiaso@hotmail.com  
www.ermiaskifleyesus.com

I have lived and worked in Brussels, (Belgium) for many years. I make drawings, paintings, films and installations and work independently as well as collaboratively.

For the past four years I have been focusing on a project located in international telephone cabins where I install pieces of paper or canvas on the walls and table that over time become covered with interactive marks, notations and traces that individuals record and leave as they pass through the space, talk on the telephones, wait for their calls to connect to and from all points of the globe. These cabins are the lifelines to people's distant places, past and future, the containers of present connection. I visit the cabins every week and often collaborate with whatever imagery I find there, finally I remove the supports from the walls when I feel they are ready to complete in my studio. This process takes different amounts of time depending on the location and intensity of the cabin use.

My work is about investigating connections, transience, meaning, differences and similarities between time and place. These telephone booths are also connected to Internet, video games and fax machines. They are charged with the importance of connection to anywhere and everywhere in the world. The cabin marks are akin to cave paintings, evidence of fact and fiction, conscious and unconscious scribbles, numbers, codes, needs and dreams, each mark is a fragment of recorded life.

The final works are complex, interwoven with layers of doodles, text and imagery, as well as meanings that hold echoes of absence and presence. The surfaces are dynamic with seemingly infinite varieties of material, even punctured and mended at times. The works are containers of emotion and the very human impulse to leave evidence of unique lives. These traces of people, time and society are my inspirational springboards, they are contemporary interlinked histories honouring urban lives and the infinite connections between the people of the world.

## David MARTIN

(F)

Chef étoilé. Bozar Brasserie by David Martin (Brussels) and La Paix (Anderlecht).

resto@bozarbrasserie.be  
www.bozarbrasserie.be  
http://www.lapaix1892.com



copyright and photo credits: David Martin

Seducing  
analogies between  
love  
for art and pleasures  
of the table. Inhaling  
and experiencing,  
devouring with the eyes,  
sharing.  
A sublime contact.

## Sven VANDERSTICHELEN

°1974, Ukkel (B)

Independent curator and art critic. Brussels based. MA of Science in Agogic Sciences Faculty of Psychology and Education Sciences Vrije Universiteit Brussel.

Curator – exhibition maker, 2000-2013. Scientific assitent Vrije Universiteit Brussel, 2000 - 2013. Coordinator of the guest teachers HISK, 2004-2005. Advisor contemporary art ON5VH G.C.V. 2009 - 2013.

Juries and committees, 2004 – 2013. Chairman Culture Advise Board Elsene, 2008 – 2013. Member of the purchase committee Museum of Elsene, 2009 – 2013.

sven.vanderstichelen@gmail.com  
www.vke.be  
www.mobac.be



copyright and photo credits:  
Sven Vanderstichelen

My next exhibition: an exposure of a mix of images that together will make the space of the exhibition.

## RTS PARTICIPANTS

### Mariken DUMON

°1983

During my education to Master of Visual Arts, Three-dimensional Design, option Ceramics and Glass, I came in contact with molten liquid glass and glassblowing. After graduation I spent some years abroad and travelled through Europe to gain more knowledge and experience about hollow glass. Since 2010 I teach at the Glass Department of LUCA School of Arts, campus Sint-Lucas Ghent and work as artist/designer and glassblower.

mariken.dumon@luca-arts.be

The artefact exists of two self-made pieces of glass. They show a shot of my research interest that is situated amongst other things in the gap between designer and maker. In my opinion speaking from experience, there is a gap between those two 'disciplines' concerning blown glass, which leaves out possibilities for the design of hollow glass.

The research shown in the two pieces of the artefact is based on research in the process of making itself (glassblowing) or designing from within the properties of the material.

In this tangible example a high level of skills is required, as well a refined cooperation between the designer-glassblower and de glassblower-assistant who realise the pieces. Coordinated subtle movements are involved, as well as practical insight and understanding of the nature of the material.

A thread of glass is applied on a hollow long piece of glass. Temperature and timing need to be perfect. The glassblower-designer makes different movements with his/her both hands. The left hand is moving the pipe with the piece on by small movements - almost vibrating - forwards and backwards, while the right hand moves the glass bit brought by the assistant and attached to the piece, in one straight line. To illustrate: the line is made like the movements of a sewing machine that finishes buttonholes. It almost looks like a visualised registration on a display of the vital functions of a human body, for example an electrocardiogram of the heartbeat, but then in glass.

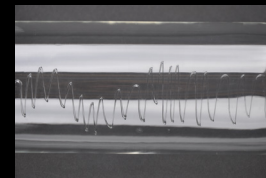
The first piece (stage 1) shows a line with sharp curves. Reflecting and improving on that, a more refined line with round curves as result of more subtle and refined movements and timing, is created in the second piece (stage 2).

Could this artefact of be an example of what could lead to 'new' design or design methods or processes? Which values do they question? What is the potential of it?

Photographs:

1 Research experiment 'movement' (practice), glass on glass, 37,5 x 10 cm, 2011, ©Mariken Dumon.

2 Research experiment 'movement' (improvement), glass on glass, 34 x 12 cm, 2011, ©Mariken Dumon.



copyright and photo credits: Mariken Dumon

## Bert JOOSTENS

° 1978 Dendermonde (B)

Studied in Brussels (Architecture Studies), Antwerp (Theatre Studies) and Gent (Printmaking).  
Teaching at LUCA School of Arts.

bert-joostens@luca-arts.be

### ROL (roll)

if one would unfold this ROL (roll),  
one could count eleven overlapping pictures  
and a half one,  
seemingly reproductions,  
printed in black and numbered  
(27) (29) (04) (06) (08) (10) (13) (15) (18) (20) (23)  
the number of the first half picture is missing (seemingly cut off)  
but the word *zeezicht II* is left  
the elevation of this roll is a rectangle  
the plan (or top view) is a pair of glasses

### RoI (roll)

20 x 12 x 41 cm,  
photocopier paper,  
acid free paper tape



copyright and photo credits: Bert Joostens

## Anita NEVENS

° 1968, Asse (B)

Lived and worked in Singapore 2006-2013, present Nederhasselt. BA Interior Architecture, Set design, Acting and Performing, Sculpture, MA of Arts. Teaching furniture and interior design at Luca School of Arts, Ghent. Works include interactive installations and architectural furniture.

anita@anitanevens.be

www.anitanevens.be

### Deep inside the palace of Atman

(Changing the perception of reality by unfolding the hidden potential of architectural furniture in its relation to humans)

The proposed possible research output is a series of artefacts, installations, interactions, performances and workshops using different media like models, sculptures, furniture, video, drawings, poems, texts ...

Artefacts, art and architecture have the potential to infiltrate life. Creating and using artefacts then is an investigation of life with the possibility to stimulate meaningful experiences like the feeling of belonging to the world. By incorporating and unfolding social, mental and emotional qualities as well as the physical aspects hidden within artefacts and the language of design, these experiences will be stimulated and discovered.

Via languages like words, images, models and stimuli referring to our body, the artefact communicates with people who then understand or misunderstand and read their environment while acting accordingly. During this interaction, people are often conditioned by habits for example the conventional functions in a house and take the labels for the real thing, therefore depriving themselves from what they really need.

The research is aiming to find solutions where mental and physical world become more connected instead of based on habits, conventions and language. This will happen through a specific interaction with architectural furniture that goes beyond the mere pragmatic and functional use people expect.

When harmonising life and world, our inner self and our outer world, the material and the immaterial world, there is an enhanced feeling of interiority, a sense of self and a feeling of belonging. These qualities address the full potential of a human being that is more than a physical body only or separated from the mind and emotions.

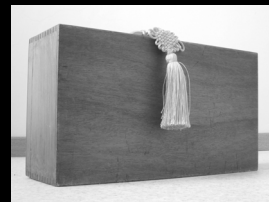
Art and design can become the embodiment of life and stimulate experiences with an elevated awareness and behaviour.

### Deep inside the palace of Atman

prototype

installation 100cm x 100cm x 100cmH

suitcase, wood, fabric, found objects, models



copyright and photo credits: Anita Nevens

## Pieter-Jan SEDEYN

(B)

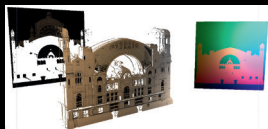
Gediplomeerd architect sinds 2007, aan de hogeschool Sint-Lucas voor wetenschap en kunst, toegewijd aan digitale driedimensionale vormgeving. Als zelfstandige gewerkt in het volwassenonderwijs en aan uiteenlopende freelance opdrachten; rapid prototyping, stereo-lithography en CAD. Sinds 2010 actief als assistent in de vakgroep mixed-media aan de hogeschool Sint-Lucas voor wetenschap en kunst en medewerker aan het onderzoeksproject 'Gent in 3D'.

pieter.jan.sedeyn@luca-arts.be

### PUNTENWOLKEN

Mijn onderzoeks- en interesseveld is gegroeid uit mijn professionele ervaringen in optimalisatie, inzetbaarheid en uitwisselingsformaten van driedimensionale vectormodellen. Meer bepaald het gebrek aan eenvoudige en logische manieren om digitaal materiaal te herbruiken en het verschil in aanpak en visie tussen ontwerpers en ingenieurs in eenzelfde CAD omgeving. Terwijl de intrade van digitale hulpmiddelen een ongeziene flexibiliteit vooropstelde is daarvan in de praktijk van driedimensionale vormgeving weinig te merken. Naarmate de softwarepakketten zich verder ontwikkelen en elk hun specifiek deelgebied in het CAD proces proberen toe te eigenen wordt de output hiervan ook steeds specifiek en meer rigide. Tegelijkertijd zijn er reeds vele pogingen ondernomen om een standaard uitwisselingsplatform te creëren om deze aftakkingen in de branche ter herenigen, met wisselend succes, echter allen met één gemeenschappelijke beperking; verlies van informatie. Specifieker het proces van 'downsampling', waarbij het uitwisselbare formaat uitsluitend minder informatie heeft dan het originele. Tijdens mijn participatie aan het project 'gent in 3D' ben ik in aanraking gekomen met 3D-scanning. Deze methode wordt toegepast om bestaande situaties driedimensionaal te fotograferen en resulteert in een puntenwolk, een 'pointcloud'. Wereldwijd zijn er vele onderzoeksgroepen actief in de zoektocht naar een methode om deze pointclouds te vectoriseren, in een poging om deze modellen op hun beurt te kunnen integreren in het CAD proces. Deze vorm van driedimensionale vectorisatie is ongezien complex, zij poogt een ruimtelijk chaos van punten om te zetten naar geometrie. Dit proces vereist interpretatie en filtering, wat op zich weer leidt tot verlies van informatie, downsampling. Mijn interpretatie van deze problematiek probeert een tegenovergesteld standpunt in te nemen. In plaats van puntenwolken te vectoriseren, kunnen vectormodellen ook gescand worden tot puntenwolken. Hoewel ontbrekende informatie nooit uit het niets kan toegevoegd worden, is er bij deze puntenwolken mogelijkheid tot interpolatie en verfijning en kan er gestreefd worden naar een vooropgestelde driedimensionale resolutie. Bovendien hebben pointclouds nog een uiterst interessante eigenschap: zij kunnen gedeeltelijk ingelezen worden door de computer, door bvb enkel elk 10de of 100ste punt in te lezen kan een gedeeltelijke weergave, aangepast aan de gevraagde driedimensionale resolutie bekomen worden. Dit is een pijnpunt bij vectoriële modellen waarbij het ontbreken van of slechts gedeeltelijke weergave van de geometrie leidt tot vervorming en onleesbaarheid.

In deze voorafbeelding wordt een preliminaire aanzet getoond van het creëren en manipuleren van puntenwolken. Aan de hand van een eenvoudig script kunnen in casu de 3 kleurkanalen uit een afbeelding geïnterpreteerd worden als dimensionale waarden. RGB wordt XYZ, 2D wordt 3D: een vorm van digitale holografie. Door de drie tweedimensionale kleurkanalen ruimtelijk te interpreteren wordt het manipuleren van driedimensionale weergaven op een ongeziene en eenvoudige manier leesbaar. Elk individueel kleurkanaal wordt op deze manier een canvas in grijswaarden waarop eenvoudigweg tweedimensionaal getekend kan worden en resulteert onmiddellijk in een ruimtelijke weergave.



copyright and photo credits:  
Pieter-Jan Sedeyn

## An VANDERVEKEN

°1969 (B)

1969: Female : 3 children : living together with Oscar Rommens Antwerpen (B).  
1993: Graduated Interior Architect St Lukas Brussels - option scenography.  
1994: free student Institut del Teatre Barcelona. 1995-1998: Assistant Ann Demeulemeester. 1996: Chicago travels and theater work. 1999: Project- assistant Bureau Bouwtechniek. 2007: teacher interior design studio LUCA. 2010: RTS participant.  
2012: student SASK – ceramics.

an.vanderveken@luca-arts.be

**"Botanical Scenography"** as a working title for my personal research...

The investigation starts from the intrinsic fascination for "botanical features" (habitat, morphology, form/texture/ colour and specifications of plants and compository landscapes. The interference or applications of these diverse characteristics in (interior) architectural elements and their possible influence on landscaping within interior-design-context.

Can certain characteristics of botanical knowledge and specifications have a more direct influence on designing strategy, structures, perceptions and concrete forms and compositions for the creation of interior "scapes" and interior "atmospheres" in a specific urban context?

How can the characteristics of vegetation contribute to (interior) architectural design qualities or the perception of space as an upfront important tool within the design of interior spaces in dense urban areas, where nature was banned out but starts to reintegrate or re-migrate for creating "liveable and breathable cities"?

The plants re-integration and migration in concrete urban situations creates urban "green" interiors within the city ... not as a purely decorative and temporary asset but as an integrated architectural element of design in the complete build environment ... can a contribution be found through investigating the knowledge/application/exploration of the interesting and fascinating characteristics of vegetation towards the design of interiors?

This first artefact is based upon the first steps of investigation/documentation/analysis and focuses as a first "theme" on the morphologies or compositions of the soil ... appearing in layers in the landscape and responsible for which vegetation will be able to inhabit the place or location and will be able to inhabit the context – what is lying underneath/ underground of specific sites ... and how can this knowledge of investigated layering and composed materials reflect in the upper world of perception or reappear in the enclosed environments that are build above ?

Artifact under construction: Clay composition – glazed and coloured – photographic material - dimensions: Length: 150, Width: 200, Height: 150mm



copyright and photo credits: An Vanderveken



## BDFD XYZ / TAKING THE FLOOR



1

I recurrently practice reset: I empty to that purpose a vast work floor, pushing as far as possible aside and into one or more piles the residue of former work, and then, from that emptied ground, start off again with often not much more than my body to start with. On that emptied floor, working with two times nothing, I allow for things to happen and talk back – a kind of back to basics and in my case a search for another level of practice in architecture with the drive to go beyond the built.

This recurrent reset – with its deliberate return to the emptied ground – shapes my current research. It also shaped amongst other things the way I have given form to a series of public creative encounters between artistic, applied and academic worlds over the subject of research by design and creation: BY DESIGN FOR DESIGN (BDFD). And how, in the course of BDFD, I have come to propose to the differencing professional worlds in their eventual search over common grounds, a more and more literal ground to share. One on which they can come together and work.

In a BDFD I ask participating designers as well as guest moderators and guests participants to crash test working hypotheses and together reverse engineer (read: reverse design) into research, the prefigurations

of potential research outputs that they designed and made present in the form of artefacts: actions or small installations in media of their choice, put on display for the purpose. And to facilitate the necessary exchange and collaboration between the partakers I design the environment in which that reverse design of research can take place: the choice and the rearrangement of the space that hosts the encounter; the selection of guest participants; the choice of a designer in charge of the designed food interventions; the assignments that equally challenge regular and guest participants; the pace of the meeting and so on: the whole setting of a BDFD is intended to reflect the artefacts that reflect research and make us reflect about them better. The focal point of that setting is the set of displays designed and pre-arranged to receive the material with which the meeting works, the artefacts made by the participants.



2

The first two of these encounters (BDFD 1 in 2008, BDFD 2 in 2009, St-Lucas, Brussels) took place over the mirror-topped tables that I designed to literally mirror and reflect the whole of the people, designed artefacts and food interventions present – a reflection or mirroring of their reflections over research and design - and make them reflect, design and research better.



3

4

I then gradually brought some of my former ideas together: the idea of reflective tables (Marc Godts, BDFD, 2008) with the ideas I was developing at that time about the table as co creation, domesticated ground and shared midst (Carl Bourgeois, Corneel Cannaerts, Marc Godts, Michiel Helbig, THE TABLE: research project in progress. MMLAB, 2008-2010) with the earlier ideas I had practised about the table as board and war room inspired meetings of co creative *surenchère* (Marc Godts, FLC extended. Top Meeting on Future References. 2000 and 2006). In BDFD 3 (Marc Godts, Tine Holvoet. 2010, Design Vlaanderen Galerie, Brussels), the smooth and slick, hard wired, smart mirroring THE TABLE-table (output of research mentioned above), capable of capturing and feeding back with a slight delay its own genesis and immediate environment, was put in contrast with a weight carrying, dumb, stand in the way board room meeting table, that I had collapsed for the purpose onto the floor and thus inverted – in a search to break down even further un- and outspoken protocols and barriers that exist in professional meetings and facilitate meeting and exchange.



5



6





7



8



9

With BDFD 0 (2011, Micromarché, Brussels), a zero or do it yourself version of the earlier BDFD 1, 2 and 3's, I invited participants to shape for themselves the space of that same co creative meeting. The encounter started without a table in the sense that it started with a table of which I had blocked the meeting function as much as possible, redirecting participants to search for a shared midst of their own. As it happened a new table (one of game), created on the spot by the partakers, grew out of the material of encounter over research itself, and carried, at the end of the meeting, the encounter with the public.



10

Today I close a first cycle of sorts, as I want to keep the form and nature of the BY DESIGN FOR DESIGN co creative encounters over research, open for the future. The last two editions of that first cycle, BDFD X and BDFD XYZ (2012 and 2013, White Box, Bozar, Brussels) were as much in deconstruction as they were under construction. And with these last two encounters I deliberately shared some of the reset experience out of my practice and current research (mentioned above) by providing a vast and emptied floor and proposing partakers in BDFD to start from that.

Marc Godts.

11

BY DESIGN **MARC GODTS**  
 a reflection in action by means of tangible prototyping of potential scenarios and design models

BY DESIGN **FOR DESIGN BOFOZ**  
 BY **TAKING THE FLOOR:**  
 BY **DAN VANDERVEKEN**  
 BY **CATHERINE MENGE**  
 BY **GISELE GANTOIS**  
 BY **KEEN DEPREZ**  
 BY **GEERT PEYMEN**  
 BY **PETRA DECOUTTERE**  
 BY **DESIGN IVO VROUWEN**  
 BY **WILLEM VAN DE PUTTE**  
 BY **DESIGN WIM DE MUL**  
 BY **DESIGN VEERLE COX**  
 BY **DESIGN EVA MOULAERT**  
 BY **DESIGN KRISTIN VAIKLA**  
 BY **DESIGN NINA TAGHAVI**  
 BY **DESIGN URMIC VAIKLA**  
 BY **DESIGN FOR DIX, Y, Z**  
**MONDAY NOVEMBER 28**  
 BY DESIGN **FROM 9 TO 5** - (evenementaal 22)  
 BY DESIGN **FOR AT BOZAR** - (1000 Brussels)  
 BY DESIGN **WHITE BOX**  
**(LEFT OF HORTA HALL)**  
 BY DESIGN **FOR DESIGN BOFOZ**  
 BY DESIGN **FOR DESIGN BOFOZ**

12

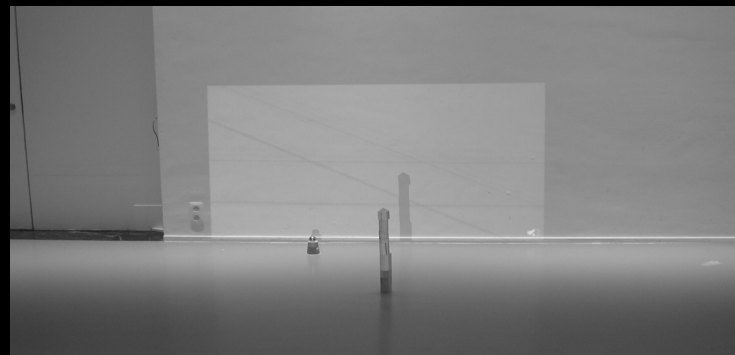
BY DESIGN **MARC GODTS**  
 a reflection in action by means of tangible prototyping of potential scenarios and design models

BY DESIGN **FOR DESIGN BOFOZ**  
 BY **MARKEN DUMON**  
 BY **BERT JOOSTENS**  
 BY **ANITA NEVENS**  
 BY **PIETER-JAN SEDEYN**  
 BY **DAN VANDERVEKEN**  
 BY **KLAAS VANSLEMBROUCK**  
 BY DESIGN **FOR DIX, Y, Z**  
**TAKING THE FLOOR WITH:**  
 BY **ERMIA KIFLEYESUS**  
 BY **DESIGN DAVID MARTIN**  
 BY **SVEN VANDERSTICHELEN**  
 BY DESIGN **FOR DESIGN BOFOZ**  
 BY DESIGN **FOR DESIGN BOFOZ**  
 BY DESIGN **FOR DESIGN BOFOZ**  
 BY DESIGN **FOR DESIGN BOFOZ**  
**2013 WEDNESDAY JUNE 19**  
 BY DESIGN **FROM 9 TO 6** - (evenementaal 22)  
 BY DESIGN **FOR AT BOZAR** - (1000 Brussels)  
 BY DESIGN **WHITE BOX**  
**(LEFT OF HORTA HALL)**  
 BY DESIGN **FOR DESIGN BOFOZ**  
 BY DESIGN **FOR DESIGN BOFOZ**

13



14



15



16



17



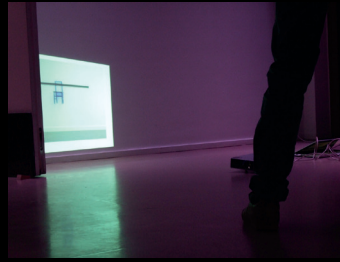
18



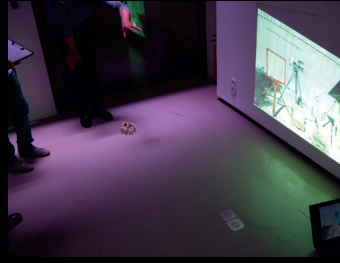
19



20



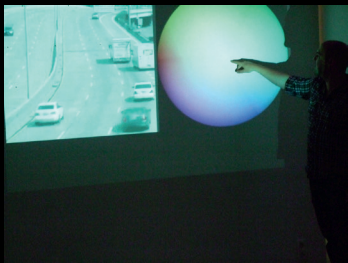
21



22

#### DESIGNED PREFIGURINGS OF POTENTIAL OUTPUT OF POTENTIAL RESEARCH AND/OR CREATION ON DISPLAY

With this assignment I trigger the powers that reside in the abilities that designers and artists have to speculate proactively about outcome before even a process starts. It is a way to incite designers and artists to approach research on their own ground. Designed for the purpose and produced in number, size and media of choice, each participant puts on display a form of artefact (object, action, short performance or small installation) to embody his/her intuition and imagination about a potential output of a potential research. Another good reason to work with output as a starting point to think about research is that output is by definition something to share, something for a public to access. BDFD is a workshop and an exhibition at the same time.



23



24



25



26



27



28

### THIRD PERSON READINGS AND FIRST PERSON STATEMENTS

The designed artefacts prototype authentic experiences yet to come. They prefigure potential output of potential research and are as such supposed to stand on their own, be readable and speak. Putting these prefigurations of research output on display we then try to find out how they can be read, approached, perceived, interpreted, deciphered, understood and commented by a 3<sup>rd</sup> person. These screenings are then compared with the 1<sup>st</sup> person statements of the authors. The fact that not only the regular participants but also the special guests and myself too has one or more working hypotheses over research to crash test on display makes that in BDFD everyone meets on equal foot. And I want that meeting as much as possible to flow where it goes. There are no tables, no chairs, and as little use of walls as possible. I want the people of this BDFD to rediscover the floor as the first ground to share.



29



30



31



32



33



34

#### REVERSE ENGINEERING (READ REVERSE DESIGNING) OF RESEARCH BY DESIGN AND CREATION

The 3<sup>rd</sup> person readings and 1<sup>st</sup> person statements make a possible ground for all working hypotheses to update. With this update as input or extra layer, each working hypotheses is put back on the test bench. Groups go over each proposition in that group, change constellation and go over each proposition in that new group: taking the updated prefiguring of output as starting point: what research, what creative processes, what research environment and so on, could then lead to such output? BY DESIGN OR DESIGN is a co creative encounter where the imagination over research output is reverse designed into designs of research.





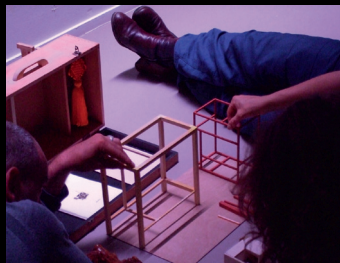
35



36



37



38



39



30



29



30



31



29



30



31

#### (DESIGNED FOOD INTERVENTIONS KEEP US GOING)

BDFD starts with a fine strong coffee in the morning and ends with closing drinks. Food interventions, designed by one of the special guests as working hypotheses of a research by cuisine, punctuate the meeting and keep us going.)

#### BY DESIGN FOR DESIGN (BDFD)

Co creative encounters over research by creation.

These encounters were initiated in 2008 against the framework of the Research Training Sessions (RTS) of Sint-Lucas Architectuur.

Initiator and artistic director of BDFD: Marc Godts.

#### BDFD X

Marc Godts. White Box, Bozar, Brussels. November 26, 2012.

Participating designer: architect Geert Peymen

Contributing designers: architects Gisèle Gantois and Nina Taghavi

Special guest participant: art critic and independent curator Sven Vanderstichelen.

#### BDFD XYZ

Marc Godts. White Box, Bozar, Brussels. June 19, 2013.

Participating designers: visual artist Mariken Dumon, architects Bert Joostens, Pieter-Jan Sedeyn, Klaas Vanslebrouck and Edwin Lestaeghe and interior architects Anita Nevens and An Vanderveken.

Special guests participants: art critic and independent curator Sven Vanderstichelen and visual artist Ermias Kifleyesus.

Designed Food Interventions: star sparkled chef David Martin, Bozar Brasserie Brussels.

Reporters: Ben Robberechts and Gudrun De Maeyer, ARC Architectuur Reflectie Centrum.

Observer: Anneleen Van der Veken, Coördination Research, LUCA Campus Sint-Lucas Architectuur.

#### Photo Credits:

1:  
2, 3, 4, 6, 16, 17 and following:  
5, 7, 8, 9, 10, 11, 12, 13, 14, 15:  
9:

Sven Vanderstichelen.  
Ben Robberechts.  
Marc Godts.  
Wouter Cox.

## Captions:

1. Marc Godts, 2012. White Box Maneuvers - still. White Box, Bozar Brussels.
2. Marc Godts, 2008. BDFD 1 Mirror Topped Tables – table reading of prefigured research output by guest tutors and participants. Sint-Lucas Architectuur, Brussels.
3. and 4. Marc Godts, 2008. BDFD 2 Mirror Topped Tables – examples of research output prefigured by guest tutors Erwin Persoons and Kris Verdonck. Sint-Lucas Architectuur, Brussels.
5. Marc Godts with Carl Bourgeois, Corneel Canaerts and Michiel Helbig, 2008-2010. THE TABLE: research project in progress – here under construction as smart table for BDFD 3, 2010. Design Vlaanderen Galerie, Brussels.
6. Marc Godts, 2010. BDFD 3 Dumb Table – inverted boardroom meeting table - table reading of prefigured research output by guest tutors and participants. Design Vlaanderen Galerie, Brussels.
7. Marc Godts, 2010. The boardroom meeting table as found, before collapsing it into the Dumb Table for BDFD 3. Design Vlaanderen Galerie, Brussels.
8. Marc Godts, 2011. BDFD 0 Blocked Meeting Table. Michromarché, Brussels.
9. BDFD 0 Participants, 2011. Interactive Game Table. Micromarché, Brussels.
10. Marc Godts, 2012. BDFD X Emptied Floor – floor reading of prefigured research output by guest tutor Sven Vanderstichelen and participant Geert Peymen. White Box, Bozar Brussels.
11. Marc Godts, 2011. Disputable Midst – scheme.
12. Marc Godts, 2012. BDFD X poster.
13. Marc Godts, 2013. BDFD XYZ poster.
14. Marc Godts, 2012. White Box Maneuvers – still. White Box, Bozar Brussels.
15. Marc Godts, 2012. BDFD X Emptied Floor – interacting prefigured research outputs – Marc Godts, guest tutor Sven Vanderstichelen and participant Geert Peymen. White Box, Bozar Brussels.
16. Marc Godts, 2013. BDFD XYZ Emptied Floor - co creative reverse engineering of interacting prefigured research outputs into designs of research. White Box, Bozar Brussels.
- 17-46. Marc Godts, 2013. BDFD XYZ participants and special guest engaged in displaying, reading and reverse engineering of prefigured research outputs. White Box, Bozar, Brussels.

For other documentation on BY DESIGN FOR DESIGN see:

REFLECTIONS#9, 2009, pp. 80–125 (BDFD1) / REFLECTIONS#13, 2010, pp. 136-185 (BDFD2) / REFLECTIONS#14, 2011, 6 pp. (BDFD3).